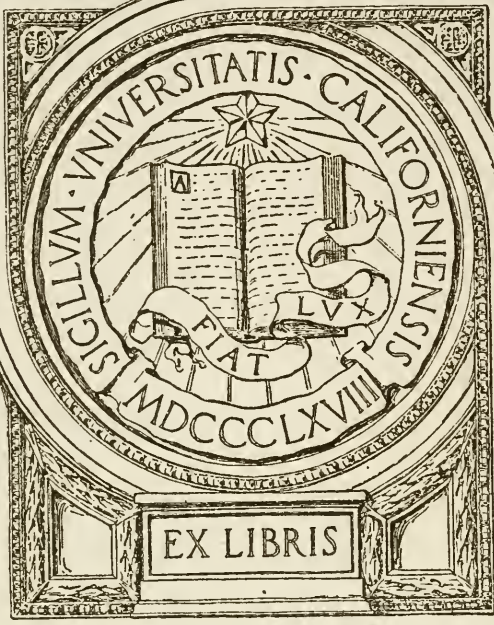


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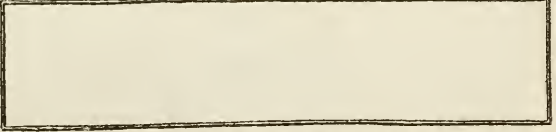
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Wm A. Merrill

AUXILIA VERGILIANA;

OR,

UNIV. OF
CALIFORNIA

FIRST STEPS IN LATIN PROSODY.

BOSTON:

GINN AND HEATH, PUBLISHERS,

1879.

TO VVVV
ABXOX LAD

AUXILIA VERGILIANA;

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NOTE TO TEACHERS.

I THINK that many make a false beginning in their Vergil, or Ovid, by not beginning it as *poetry*. While the first month's reading-lessons are progressing, the pupil is learning prosody from the grammar. Until this is done, an initiation into the mysteries of scanning and proving is deferred. One or two books of Vergil — often more — are accordingly read with as much indifference to metre and rhythm as if they were so many books of Cæsar. The only difference that this method enables a pupil to discern between prose and poetry is, that poetry allows what seems to him a much more blind and confused arrangement of words.

A poetical author ought to be treated as such from the outset, and no false dealing with the subject should be allowed. To facilitate a true beginning by abridging and simplifying the introductory lessons is the object of this primer, which, I recommend, should be mastered before commencing to read "Arma virumque," or "Ante mare et tellus."

The old-fashioned prosody, with its long lists of exceptions, used to be a tough knot even for bright boys. In

the simplification that has been serviceably introduced into school grammars, prosody has had due share. There is, however, danger of condensing so much as to render the subject obscure. Even in English, the Dactylic Hexameter is a comparatively difficult metre to read at sight with facility in true rhythm. How much more in Latin, where the unfamiliar and inscrutable quantities must first be mastered. With the purpose of expediting and facilitating what is often a slow and toilsome process, the following pages have been prepared for my own pupils, and for such others as may feel the need of a little help of this sort.

J. M. W.

WILLISTON SEMINARY,
Easthampton, Mass., Dec. 31, 1877.

AUXILIA VERGILIANA.

THE student in Latin who has never read any but a prose author, like Cæsar, Sallust, or Cicero, needs to know, as he takes up his first lesson in Vergil, that poetry differs from prose as much in Latin as in English.

It would be a great mistake if in his English reading-book a boy were to read poetry precisely as if it were prose, regardless of *accent* and of *rhythm*. It is no less a mistake to read Latin poetry without regard to its metrical structure, its accent and rhythm.

If, however, two easy conditions are complied with, the pupil may begin his Vergil, as *poetry*, with due appreciation of its metrical characteristics, and with such rapid mastery of accent and rhythm, that he will early find pleasure in the melodious movement of the verse.

These conditions are the following :

- I. *To learn the structure of the verse.*
- II. *To learn a very few easy rules.*

I. THE STRUCTURE OF THE VERSE.

The verse in which Vergil wrote is called the *Dactylic Hexameter*. From the nature of the subjects treated of in the ancient poems that were written in this measure, it is also called the *Heroic Hexameter*, or *Heroic Verse*.

The Latin poets borrowed this kind of verse from the Greeks, and their earlier attempts did not reach that degree of perfection that Vergil attained. In like manner, English poets have introduced the heroic hexameter, and with varying success. Probably this kind of verse is better suited to the Greek than to the Latin, and to the Latin than to the English.

Two of the best recent specimens of English dactylic hexameter are presented here. The first is from Kingsley's *Andromeda*, and the second from Dr. Hawtrey's translation of verses 234–242 of the third book of the *Iliad*.

The metrical accent is given here (by dots under the accented syllables) to aid the pupil in catching the rhythm.

Blissful they turned them to go ; but the fair-tressed Pallas Athene
 Rose like a pillar of tall white cloud toward silver Olympus,
 Far above ocean and shore and the peaks of the isles and the mainland,
 Where no frost nor storm is, in clear blue windless abysses,
 High in the home of the summer, the seats of the happy Immortals.

Clearly the rest I behold of the dark-eyed sons of Achaia ;
 Known to me well are the faces of all ; their names I remember ;
 Two, two only remain, whom I see not among the commanders, —
 Castor fleet-in-the-car, Polydeukes brave with the cestus, —
 Own dear brethren of mine, one parent loved us as infants.
 Are they not here in the host from the shores of loved Lakedaemon ?
 Or, tho' they came with the rest in ships that bound through the waters,
 Dare they not enter the fight, or stand in the council of Heroes,
 All for fear of the shame and the taunts my crime has awakened ?

As each measure in every kind of verse has an accent, the six accents in each of the above lines, or verses, show that there are six measures in each verse.

REM. In Latin or Greek poetry, a line is called a verse, from *verto*, to turn (since, at the end of a verse, one turns to begin the next).

From the *six measures* of each verse the hexameter derived its name (Gk. ἕξ, six, and μέτρον, measure).

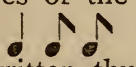
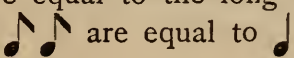
Each measure (also called a *foot*) is regularly a *dactyle*, that is, a combination of *one long syllable and two short syllables* (— ∪ ∪). The name is derived from the Greek word for *finger* (δάκτυλος), for the finger is composed of one longer joint and two shorter ones.

But in each of the first five measures the poet *may* substitute for the dactyle a *spondee*, that is, a combination of two long syllables (— —). The principle on which this substitution is made will be explained presently. The spondee is named from the Greek σπονδή, a “drink-offering” to the gods, because slow and solemn strains in spondaic measure were used in connection with such offerings.

In the sixth measure, instead of the dactyle, the poet *must* use a spondee (or, as a substitute, the *trochee*, composed of a long and a short, — ∪).

Latin verse, as compared with English, differs chiefly in requiring its words to be so chosen and so placed as to make, instead of the *rhyme* which English verse commonly uses, a regular succession of

Long and Short Syllables.

These may be compared with notes of different lengths in music. The three syllables of the dactyle may be written in musical notation, thus:  The two long syllables of the spondee may be written thus:  The two short syllables of the dactyle are equal to the long one of the spondee, just as in music  are equal to 

It takes longer time to pronounce some syllables than others. Latin *syllables* are long or short, according as the *time* occupied in pronouncing them is long or short. A long syllable takes twice the quantity of time that a short syllable takes, just as in music ♩ takes twice the time of ♪. Hence every Latin syllable is said to have a certain *quantity* (i. e. quantity of *time*), long or short.

The metrical *accent* in each measure, or foot, falls on the *long* syllable, and in hexameter verse can fall on no other syllable. Consequently,

The first syllable of every dactyle or its substitute, the spondee, receives the metrical accent.

In English verse we have an accent in every measure, or foot, the same as in Latin, but English syllables have no fixed quantity, as long or short. In Latin a very few syllables are *common*, that is, either long or short, according to their position in the verse. But in English almost any syllable may be treated as long or short, according to its position. That is, almost any English syllable may take or avoid the *accent* which, in Latin, falls on the long syllable of each foot.

The following dactylic hexameters illustrate this characteristic of English verse :

Love thou | God as thou | oughtest, then | lovest thou | likewise thy | brethren.

One is the | sun in | heaven, and | one, only | one, is Love | also.

In the first line *love* is treated as a long syllable, that is, it is accented ; but in the second it is unaccented, like a short syllable. In the first line *thou* and *ought*, *like* and *wise*, have no natural difference from each other as long or short, but are lengthened or shortened arbitrarily, by having or not having the accent.

But in the following dactylic hexameter every Latin syllable has its own fixed quantity, as long or short :

Ō mīhī | sōlā mē|ī sūpēr | Āstŷā|nāctīs ī|māgō.

Like to my | Āstya|nax thou a|lone on the | earth now re|mainest.

How to place the Metrical Accent.

It is by recognizing the quantity of Latin syllables that we find the place of the metrical accent in each measure, as this accent can fall only on the *first syllable* of the dactyle, or its substitute, the spondee.

The difficulty in placing the accents in a hexameter is due to the dactyles and spondees following each other in no definite order.

The harmonious movement of hexameters depends on the proper blending of dactyles and spondees. The frequent recurrence of spondees gives a slow movement ; of dactyles, a rapid one. Compare the following verses :

Āppā|rēnt rā|rī nān|tēs īn | gūrgītē | vāstō.

Swimming | here and | there they're | seen on | ocean's vast | flood-stream.

Quādrūpē|dāntē pū|trēm sōnī|tū quātīt | ūngulā | cāmpūm.

Soundeth the | hoof as the | four-footed | coursers beat | stroke on the | level.

The Four Decisive Syllables.

Although each hexameter must have six metrical accents, the places of only four of them are at all in question. The sixth measure being always a spondee (or an equivalent *trochee*, — ∪), and the fifth measure in the great majority of

cases a dactyle, the accents of these two can be placed at sight. To place the accents of the first four, we only need to find out *which are dactyles* and *which spondee*s, and this is found by finding the quantity of *one syllable in each measure*. To find this at sight, the following rules suffice.

In those few cases where the fifth measure is a spondee, the verse (which is called "spondaic") is easily recognized as such (p. 10, 2, NOTE).

II. RULES OF QUANTITY.

[It is essential to commit these Rules thoroughly to memory at once.]

1. A vowel is *short by position* before another vowel or *h*, and *long by position* before two consonants, or *x*, *z*, or *j*.

2. A diphthong is long ; but *u* after *q* blends with *q*, and makes no diphthong with a vowel following.

3. Monosyllables are generally long, except most particles ending in a consonant.

4. In polysyllables final *a*, *e*, and *y* are short ; *i*, *o*, and *u* long.

Exc. Final *a* and *e* are long respectively in the ablative of the 1st and the 5th declension, and in the imperative of the 1st and the 2d conjugation. Final *a* is long in most indeclinable words, and final *e* in most adverbs from adjectives in *-us*. Final *i* is common in *mihi*, *tibi*, *sibi*, *ibi*, *ubi*.

5. Final *-as*, *-es*, *-os*, and final syllables in *c*, are long ; other endings of polysyllables terminating in a consonant are short ; except *-is* in plural cases, and *-us* in contracted cases of the 4th declension, and in those nominatives of the 3d which have *ū* in the genitive.

REM. The additional syllables which nouns and verbs receive in declension and conjugation are termed *increments*, as in *leōnis*, from *leo*; *jurāre*, from *juro*. Here the *ō* and the *ā* are increments. The last syllable of a word is never regarded as an increment.

6. Increments of declension in *a* and *o*, and also increments of conjugation in *a*, *e*, and *o*, are long; other increments are short.

Exc. *e* is long in the 5th declension, and *o* is short in neuters of the 3d; *e* short when characteristic of the 3d conjugation, and also before *-ram*, *-rim*, *-ro*; *i* long when characteristic of the 4th conjugation, and in *-īvi*, *-ītum*, of the 3d; *i* is also long in most words in *-ix*.

REM. A syllable for which there is no rule is said to be long or short by *authority* (i. e. of the poets).

7. *Synalæpha*. — A vowel ending a word is slurred, or indistinctly sounded, before a vowel beginning the following word. This happens also in English verse, as

I sing | the [^]almigh|ty power | of God,

where the final *e* is slurred before the initial *a*, so that only the *a* is distinctly sounded. This *rubbing together* of the vowels gave rise to the name *synalæpha* (σύν-ἀλείφω, to rub together). E. g.

Dis|elte | justiti|am moni|ti [^]et non | temnere | di|vos.

Righteousness | learn from the | warning and | deity | never de|spise ye.

Here the final *i* and initial *e* are rubbed together by the slurring of the *i*, so that only the *e* is distinctly sounded, but the *i* is faintly heard, like *y* in *tyet*, pronounced as one syllable. So in the following:

Tu ne | cede ma'lis, sed | contra au|dentior | ito.

Yield not | thou to ill | fortune, but | more cour|ageously | breast it.
the *a* and *au* are pronounced together, the *a* being faintly heard.

8. *Ecthlipsis*. — Final *m* and the vowel before it are suppressed before a vowel beginning the following word. As there is nothing similar in English verse, we cannot form a clear idea how it was done.

Fata vi|am in|vent|ent, ade|ritque vo|catus A|pollo.

Fate will | find out a | way, and | Phœbus in|voked will as|sist you.

Probably the *m* was dropped outright, and then the vowel before *m* was slurred in combination with the initial vowel following, the same as in *synalœpha*. *Ecthlipsis* signifies *pressing out*, from the Greek ἐκ-θλίβω, to press out.

Monstrum hor|rendum, in|forme, in|gens, cui lūmen ad|emptum.

Huge and | horrible | monster, mis|shapen | also and | eyeless.

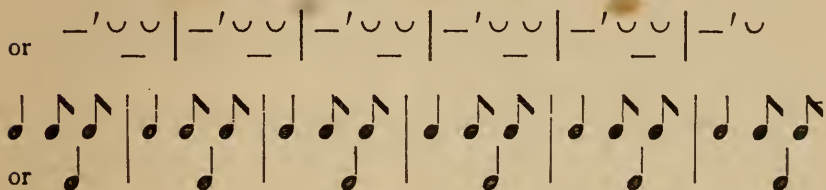
Application of the preceding Rules.

This can be very simply and quickly made, if the following suggestions are heeded :

1. Bear in mind that our object in every hexameter is to place the metrical accent on the proper syllables.
2. As the metrical accent falls on the first syllable of each dactyle and spondee, we need merely to pick out these syllables.
3. We can generally pick out these accented syllables by applying the rules of quantity just given to one syllable in each of the first four measures in each verse.

4. Thus, although a hexameter has from thirteen to seventeen syllables, the beginner need question only about a third of them, in order to read the verse with correct metrical accent, provided he first firmly fix in mind the

Structure of Hexameter Verse.



We see from this at a glance that a single long syllable can stand alone between two shorts, but a single short cannot stand alone between two longs. So that if we find one short syllable, we know that the syllable before or after must be short also.

5. As any one of the first five feet may be either a dactyle or a spondee (though the fifth is very rarely a spondee), the following points are evident from the structure of the verse :

a. The first syllable of every hexameter is to be accented, because it is the first syllable of either a dactyle or a spondee.

b. If the second syllable of a hexameter is short, then the third syllable is short, of course, completing a dactyle, and the syllable following must be the first syllable of the next foot, with its metrical accent.

c. But if the second syllable of a hexameter is long, then the first foot is a spondee, and the syllable following is the beginning of the next foot, and accented.

d. From *b* and *c* it follows that

THE SECOND SYLLABLE OF EACH FOOT IS THE DECISIVE SYLLABLE.

This, if short, gives us the quantity of the next two syllables ; if long, the quantity of the next syllable, and, of course, in either case fixes the place of the next metrical accent.

e. When the quantity of the *second syllable* of a foot is not at once apparent, the quantity of the *next syllable* may give the necessary indications, thus :

(*a a.*) If the syllable *next to the second* of any foot is short, it must be the third syllable of a dactyle, and so *the syllable before it must be short, and the one after it must be long and accented*, as the beginning of the next foot.

(*b b.*) But if the syllable *next to the second* of any foot is long, then, as the structure of the verse never admits any but a long syllable between two longs, the second syllable must be long, completing a spondee, and *the syllable next the second is the beginning of the next foot, and accented*.

Example.

Nullius addictus jurare in verba magistri.

1. Cut off the last two syllables, *-gistri*, because the sixth measure is always a spondee, or what is used as such.

Nullius addictus jurare in verba ma|gistr̃i.

2. Cut off next the three syllables *verba ma-*, as the fifth measure is almost always a dactyle.

Nullius addictus jurare in | verba ma|gistr̃i.

NOTE. To make sure that the verse is not one of those rare *spondaic* verses where the fifth foot is a spondee, glance at the *middle* syllable of the three. The *a* of *verba* is seen to be short by Rule 4. Hence we

know it to be the middle syllable of a dactyle. Had it been long, then the *ma-* would have been known to be long, and the verse would have been recognized as spondaic.

3. We have now only four measures left, and four accents to fix. Beginning the verse, then,

The first syllable, *nūl-*, is long by Rule 1, and accented.

The second, *-li-*, we have always pronounced long in prose, but a glance at the third, *-ūs*, which is short by Rule 5, shows that here it is *lŭ*, which must therefore be the middle syllable of a dactyle. We shall learn that these genitives in *-ius* often have the penult short in poetry. The first measure, then, is *nūllŭs*.

Nūllius | addictus jurare in | verba ma|gistri.

The first measure being now marked off and accented on its first syllable, a glance shows us that the next measure is a spondee, *āddic-*, both vowels long by Rule 1.

Nūllius | addic|tus jurare in | verba ma|gistri.

-tūs, beginning the third measure, is, of course, long, and accented. The next syllable, *jū-*, being uncertain, we look at the following, *-ra-* (see Rem. *e*, p. 10). This is seen to be long by Rule 6, consequently the *jū* must be the second half of a spondee (p. 10 (*b b*)), and the *-rā-* is the long accented syllable of the fourth measure. This measure contains three vowels, but the final *e* disappears by Rule 7, leaving the *in* as the second half of a spondee.

The accent of each measure is now fixed, and the verse has been thus divided and accented:

Nūllŭs | āddic|tūs jū|rāre in | vĕrbā mā|gistri.

Bound to o|bey the | dictate of | none that | fain would be | master.

CAUTION.

While learning thus to fix the place of the metrical accent, it will be better for the pupil to mark off the measures and accents of each verse as above. But it should not be *read* in this broken way :

Nullius addic tusju rarein verbama gistri.

After having marked the quantities and accents in each day's metrical lesson, the lesson should be read over several times, until it can be read with complete fluency, pronouncing each word by itself with the metrical accent or accents that belong to it. In this reading special attention should be paid to the

Cæsura.

Cæsura (from *cædo*, to cut) is such a cutting of a verse in two as to interpose a suitable rest without injury to sense or harmony.

The usual place for the cæsura is after the accent of the third measure. This is the so-called "heroic cæsura."

The cæsura sometimes, however, follows the accent of the fourth measure ; or, when the third is a dactyle, it may occasionally come between the two short syllables of that dactyle.

In the verse last quoted the cæsura follows the accent of the third measure.

Nullius addictus' jurare in verba magistri.

Examples for Practice.

To familiarize the pupil with the method of metrical analysis that has been explained, a few verses are subjoined

for experiment. The translation of each is given in English hexameter. The place of the cæsura is marked '.

1. Cura piī dis sunt', et qui coluere coluntur.

God takes care of the pious', and they who worship are cherished.

This is a specimen of one of the easier lines. After the fifth and sixth measures are cut off, every accent can be placed at sight by Rules 1 and 4.

2. Trõs Tyriusque mihi' nullo discrimine agetur.

Trojan and Tyrian here' shall by me be impartially treated.

Not much more difficult than No. 1. *Trōs* is accented, of course. The quantity of *Ty-* not being obvious, we glance at the third syllable, *-ri*, which is short by position. So *Ty-* is known to be short, and the first measure is a dactyle. Next, *-ūsquē mī-* is a dactyle, by Rules 1 and 4. Next, *-hī nūl-* and *-lō dis-* are spondees, by the same rules, and four measures are complete. Striking off now the sixth measure, *-gētūr*, only *-crīmīne ā-* is left, for the fifth, in which the final *e* is combined with initial *a* by Rule 7.

3. Hōs successus alit'; possunt, quia posse videntur.

These by success are inspired'; they conquer, because they expect to.

After striking off the fifth and sixth measures, Rules 1 and 4 are sufficient also for this verse. Observe that the quantity of *ā-* in *alit'* is revealed by the two preceding syllables, *-cēssūs*, which require another short to complete the dactyle.

4. Stella facem ducens' multa cum luce cucurrit.

Drawing a train of light' abundant there darted a meteor.

Here the quantity of *fǃ-* is revealed by the preceding long and short (*stēllǃ*), which require another short to make up the dactyle (p. 10 (*a a*)). Next, the quantity of *dū-* is revealed by the following *-ēns* (p. 10 (*b b*)). In this verse and in No. 3 the fifth measure, presumably a dactyle, may be shown to be such by first marking off its three syllables (as on p. 10, 2, Note) and then proving the middle syllable short by Rule 4. Do the same in the two following verses, before analyzing the first four measures.

5. Heu! nihil invitī's fas quemquam fidere divis.

No one, alas'! may rightly trust", if God do oppose him.

6. Ne, puerī', ne tanta animīs'' adsuescite bella.

Do not, O youths, such thought' of strife to your minds make familiar.

NOTE. Before the metrical analysis of any verse, look to see if any of the final syllables are disposed of by Rules 7 and 8, as the final *a* before *animīs* in the last verse.

Observe in No. 5, English, that the cæsura is fixed at the fourth measure by the logical pause, which must be made at the comma. When the cæsura comes thus in the fourth measure, a minor cæsura is often made in the second, as after *alas* in No. 5.

In the following, the major and the minor cæsura fall (in the Latin) precisely as in the English of No. 5.

7. Sic oculos', sic ille manus'', sic ora ferebat.

Eyes thus, hands thus he moved', and thus his countenance also.

In the analysis of this verse, the quantity of the first two syllables of *oculos* not being given by our rules, let us try the verse backwards, to illustrate an occasional expedient.

The sixth measure, *-ēbāt*, we cut off at once, and the fifth is recognized as a dactyle, as in 2 (p. 10, NOTE), by the short *a* in *ōrā*, which settles the quantity both of the syllable before and the syllable after. Next, the fourth measure is fixed as a spondee by our Rules, *-nūs sīc*. We examine the three syllables next preceding, *ille ma-*, and as the *i* and the *ē* tell their quantity at a glance, we know that the *mā-* is short, and the measure a dactyle. There are but five syllables left in the verse, just enough to make a dactyle and a spondee. *-ōs sīc* are both long, by rule, therefore the dactyle is in the first measure, *sīc ōcū-*.

In this instance *oculos* happens to be a familiar word, the quantity of which most pupils would have no doubt of. But the method which it illustrates of analyzing the verse backward will often help one out of an uncertainty.

8. O passi graviōra', dabit deus hīs quoque finem.

Ye who worse things have suffered', to this also God will an end make.

This verse gives, both in Latin and in English, an example of the cæsura falling between the two unaccented syllables of the third measure.

SUGGESTION.

The learner is advised to commit to memory all the Latin and English verses that have been given, and to repeat

them frequently, with the metrical accents, until they have become perfectly familiar. When the ear has been trained to catch the metrical accent, and to follow the rhythmical movement of verse, an ease in reading and a pleasure in the harmony are derived, which abundantly compensate the labor bestowed.

Committing to memory select passages in verse — a practice so common formerly — will prove of service both in training the ear to rhythm and in facilitating Latin composition.

Such passages are the *similes*, like the “Ac veluti” (*Æn.* i. 148–156), or the “Qualis apes” (*Æn.* i. 430–436), or the death of Laocoön (*Æn.* ii. 212–224), a passage specially worth knowing on account of the frequency with which we meet its visible representation in statuary. One might make a beginning with the lines in the eighth Eclogue (37–42), which, as Macaulay tells us, Voltaire pronounced the finest passage in Vergil, and which Macaulay himself declared to be the finest lines in the Latin language :

“*Sepibus in nostris parvam te roscida mala—
Dux ego vester eram—vidi cum matre legentem.
Alter ab undecimo tum me jam acceperat annus;
Jam fragiles poteram ab terra contingere ramos.
Ut vidi, ut perii! ut me malus abstulit error!”*

TO TEACHERS.

ALTHOUGH Latin versification, as a school exercise, has been carried to an extreme in England, yet, while the best American schools still make so much of Latin prose compo-

sition, I doubt whether we are right in heeding those who claim that Latin versification is a bit of useless pedantry, and therefore to be let alone.

For the benefit of teachers who are disposed to think that a limited amount of exercise in Latin versification may help their advanced pupils to a better appreciation of Latin poetry and poets, the following method is suggested for weekly practice.

Single verses or couplets may be selected, in which the words are familiar, the construction plain, and the sense complete. For example (*Æn.* xii. 238, 239):

"Talibus incensa est juvenum sententia dictis

Jam magis atque magis, serpitque per agmina murmur."

The translation should be written on the board, line for line, and at first some of the Latin words (on account of the variety of synonymous expressions) should be given to the class.

incensa est sententia

With such words was fired the feeling of the youths

serpitque

agmina

Now more and more, and (there) creeps through the ranks a murmur.

As the exercise continues, less help will need to be given, as in these lines (*Juv. Sat.* iii. 29, 30, Anthon's ed.):

"Cedamus patria, vivant Artorius istic

Et Catulus, maneant qui nigrum in candida vertunt."

Cedamus

Let us withdraw from our country, let Artorius live there,

maneant

plural

plural

And Catulus, let them stay who turn black into white.

Before long, the class can take three or four lines, with trifling help, or may do without help such examples as the following (Ovid. Met. xv. 663, 664) :

“Extemplo cum voce deus, cum voce deoque

Somnus abit, somnique fugam lux alma secuta est.”

After a dozen weekly exercises of this sort, I have known very fair poems of a score of lines to be written in competition for a prize.

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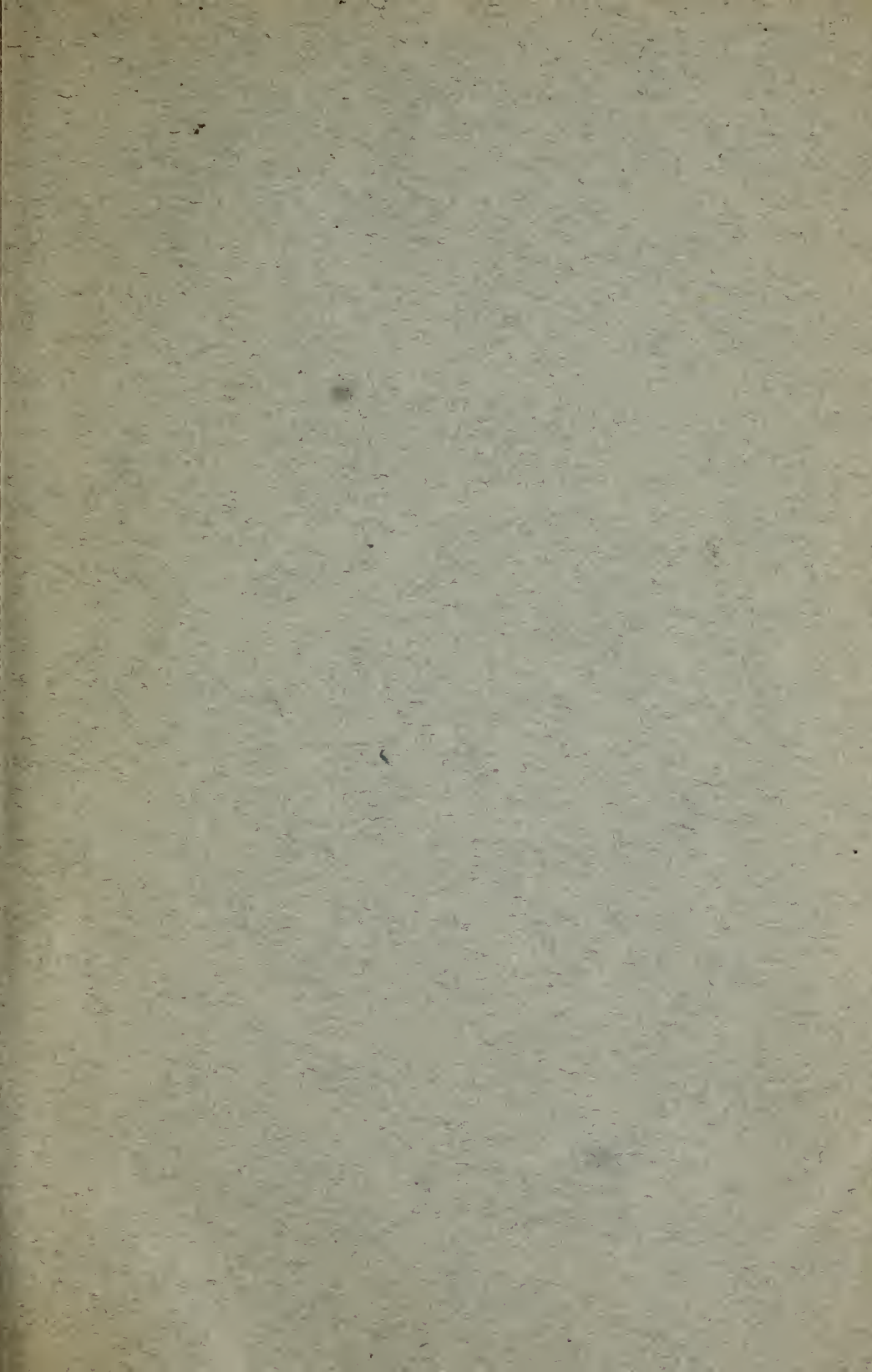
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